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CONNECTED WITH THE ART.

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THURSDAY, NOVEMBER 25, 1841.

WE wish to invite attention to the vigorous struggles of a pretty considerable body of artists, most laudably anxious for the advancement of their Art, and for the elevation of their caste in the musical republic of their country; we allude to the Professional Choral Society, of whom we have had frequent occasion to speak in most unqualified terms of commendation, and whose claims to consideration recommend them, alike, to the patronage of concert-goers, and to those who desire to give correct and superior performances in the Provinces.

The numerous choral societies that have recently sprung up on all hands, apt children of their great leviathan parent at Exeter Hall, have placed the means of providing an efficient multitudinous choir within the limits of every tolerably populous town in the kingdom; and we can, now-a-days, hear the great choral master-pieces of Handel more readily and perfectly performed by the local bands of amateur singers of a third or fourth rate city, than could have been achieved by the entire connected and selected body of professional choristers, assembled for the first commemoration of Handel in Westminster Abbey, half a century ago. This is a high self-congratulatory consummation, and one which marks the development of a general public taste, and at the same time, promises an amelioration of the general state of society, more than any of the giant strides which art and science and moralization have made amongst us. It has been truly said, that "an artist never thoroughly learns his vocation," and that "high art can never be perfect;"—thus the universal diffusion of knowledge among the people, necessarily keeps the wings of literary genius continually spread to preserve an advanced position—and thus the simultaneous growth of choristers in every county has stimulated the society in question to soar higher and onwards—

"——— to nobly dare,
And nobly to prevail."

The oratorios of Handel have become conventional things amongst us ;—many of the best of them have been repeated from age to age, until they have grown at once familiar and sacred—we, however, are of opinion that much inanity and some corrosion may have crept over these treasures in the lapse of time ; and that a re-editing, and an entirely re-getting up of any one of those transcendent works—the “ Messiah,” for example—giving to it all the advantages of artistical care and modern refinement—we are persuaded that such reproduction would elevate the merits, would bring out the latent gold, of that which the good and the wise have, during a hundred years, concurred in estimating as beyond praise and above price. The Professional Choral Society, catching a Promethean spark from the German chorus singers who visited us a year or two since, set themselves assiduously to work to relieve their art from the common-place baldness in which it had long lingered ; and, impelled by their most zealous and talented director—a soul sufficiently expansive for their general body—they treated the London public to a performance of Haydn’s “ Seasons ” last spring, as far beyond all previous choral attempts we have heard, as the sunshine is brighter than the Bude light, however clear and lustrous.

Let us not be supposed to undervalue the sterling merits of the vast number of amateur choral societies in London and elsewhere : their labours remind us strongly of the stupendous specimens of Egyptian sculpture which are wont to excite our wonder and admiration, even side by side with the refinements of Grecian art—they are, indeed, the Parian quarry, whence the *materiel* of our future musical architecture is to be raised and appropriated ; still, be it remembered, that the refiner’s fire and the burnisher’s agate can make more precious the most precious metal. A correct outline may unfold the groupings and the story of a classical picture, and a lithographic print can teach us something of its individual character and sentiment ; but the copy of a genuine artist alone can exhibit its blended colours, its native expression, its poetry, its artistical perfection. This is the ambitious purpose of the Professional Choral Society, and it is but justice to say, that they have made a very large progress between their starting-post and their goal. It must be desirable to persons engaged in preparing musical performances to know, that they may at all times procure a choir well practised and capable of rendering the most difficult works in the most perfect manner—the effectiveness of a large chorus in a limited band—the grandeur of a fresco, with the delicate pencilling of a cabinet picture—and it should be interesting to music-lovers in general to know, that this zealous society propose, not only to solemnize the fiftieth anniversary of Mozart’s death by the appropriate performance of his sublime *Requiem* on the 6th of December, but that they are preparing a series of performances for the season of an equally superior and finished character, including Beethoven’s “ Mount of Olives,” and “ The Seven Last Words ” by Haydn.

In heartily recommending the endeavours of this society to the patronage of the musical public, we at once most conscientiously perform our duty to that public, and do an act of justice to a most praiseworthy struggling institution. C.

THE SHREWSBURY FESTIVAL.

(From our own Correspondent.)

Wednesday, Nov. 10.—The morning's performance consisted of "The Messiah," which was given entire; it is a great thing for the reputation of its author, and a yet greater for the musical enlightenment of the world, that, from the popularity of the subject of this, the completest of all Handel's so nearly perfect productions, the visitors of our country music meetings are mostly insured the performance of at least one unmutilated composition, for in such only can the grandeur of this mighty master's conceptions be fully displayed—in such only can the mind of the hearer be schooled to the comprehension of a continuous or connected whole, and the appreciation of its far excellence above any detached or fragmentary pieces. The merits of Miss Birch, Miss M. B. Hawes, Mr. Hobbs, and Mr. H. Phillips, in the several pieces of this oratorio, are so generally known that it would be futile to comment upon their present performance. Mr. Giubilei is, from long absence, a novelty in this country; indeed, our previous unacquaintance with him in this style of music makes his sacred singing, to us, a novelty anywhere. We are glad to welcome the return of this talented vocalist, whose presence will be a great desideratum in the dearth of native singers, which is evident at all our musical performances, sacred and secular. I cannot, however, compliment him on his present exertions; the grand and passionate energy necessary for the recitative, "Thus saith the Lord of Hosts," and the plaintive tenderness indispensable to the air, "But who may abide," seemed equally remote from Mr. Giubilei's powers, and I must condemn the judgment that placed this song in his hands. Miss Sullivan, a debutante, with a pleasing though not powerful voice, and a good style, sang "He shall feed his flock," "How beautiful are the feet," and "If God be for us;" she suffered evidently from nervousness, but, despite even this obstacle to all young performers, she gave promise of future excellence. The choruses were, without exception, admirably executed, being sung with great firmness throughout, and when it was needed, with no less delicacy; the band, though small, was efficient, and went to perfection. The hall was extremely well filled.

The following is the programme of the evening concert:—

PART I.

Overture—Der Freischütz	C. M. VON WEBER.
Terzetto—Miss Birch, Signor Giubilei, and Mr. Phillips, "O nune benefico," (La Gazza Ladra)	ROSSINI.
Cantata—Mr. Hobbs, "Maria's cares are o'er"	VAN BREE.
Song—Miss M. B. Hawes, "The Minstrel Boy"	IRISH MELODY.
Aria—Signor Giubilei, "Miei rampolli," (La Cenerentola)	ROSSINI.
Ballad—Miss Birch, "The last Adieu"	E. PERRY.
New Fantasia—Violin—Mr. Blagrove, on Mozart's Air, "La ci darem"	BLAGROVE.
Ballad—Mr. Phillips, "Molly Bawn"	S. LOVER.
Madrigal, (Full Choir)—"Down in a flowery vale"	FESTA, A.D. 1541.
Trio—Miss Birch, Miss Sullivan, and Miss M. B. Hawes, "Night's lingering shades," (Azor and Zemira)	SPOHR.
Fantasia—Flute—Mr. Carte	DROUET.
Quintetto—Miss Birch, Miss M. B. Hawes, Mr. Hobbs, Mr. Phillips, and Signor Giubilei, "Oh! guardate, che accidente," (Il Turco in Italia)	ROSSINI.

PART II.

Overture—Guillaume Tell	ROSSINI.
Song—Miss Sullivan, "The Captive Greek Girl"	HOBBS.
New Fantasia, (First time of performance)—Violoncello—Mr. Lindley	LINDLEY.
Duet—Miss Birch and Miss M. B. Hawes, "Thou art gone awa"	SCOTCH MELODY.
Ballad—Mr. Hobbs, "Farewell to the fragrance of morn," (Prize Ballad, 1841)	HOBBS.
Duetto—Mr. Phillips and Signor Giubilei, <i>Se fiato in corpo avete.</i> (Il Matrimonio Segreto)	CINAROSA.

Glee—Miss Birch, Miss M. B. Hawes, Mr. Hobbs, and Mr. Phillips, "When wearied wretches"	H. R. BISHOP.
Song—Mr. Phillips, "Haste thee, nymph, and Chorus (L'Allegro)"	HANDEL.
Sestetto—Miss Birch, Miss Sullivan, Miss M. B. Hawes, Mr. Hobbs, Signor Giubilei, and Mr. Phillips, Sola, sola, (Don Giovanni)	MOZART.
Recitative—Mr. Hobbs, "Divine Andate"	BONDUCA.
Duet—Mr. Hobbs and Mr. Phillips, "To arms"	BONDUCA.
Chorus—"Britons strike home"	PURCELL.

Of this selection I can only speak in general terms of praise, regretting, however, that so very little of English music was amongst it, and that what little was given was for the most part of a nature to do anything but credit to our native school of composition; we must, of course, except from this sweeping censure the charming glee of Mr. Bishop, which was charmingly sung, and the spirited scene from Purcell's "Bonduca," which was marred in its effect by the want of physical power in the tenor singer to give it the necessary force and energy; the sestetto from "Don Giovanni" was omitted; which was not to be regretted, on account of the injudicious length of the programme. The solos of Mr. Blagrove, Mr. Carte, and Mr. Lindley, were admirable performances as they are despicable compositions; every one knows the great powers of the first and last excellent artists, and it is enough to say that they on this occasion proved their reputation. Mr. Carte, who is a native of these parts, is fast stepping into public esteem; and I unhesitatingly predict that, with the exercise of such powers as he displayed this evening, his steps will be no less firm than rapid. I must repudiate, and I ever shall, the mistake which induces our first-rate instrumentalists to squander their great abilities upon such trivialities as the variation pieces they usually choose for performance; a great player can command attention, and having obtained that, it is his duty to lead, not follow, the public mind. Mr. Giubilei, in his aria-buffa, sang in a manner to make his audience appreciate how much is regained by his return to England. The overtures were played with much spirit, and received all the effect that the limited band could give them. The madrigal and the other performances of the chorus were excellent. The hall was again most numerously attended.

Thursday, Nov. 11.—The following is the very lengthy programme of this morning's performance:—

PART I.

Overture—Samson	} HANDEL.
Recitative—Mr. Hobbs, "Tis well"	
March	
Solo and Chorus—"Glory to God"	} CHERUBINI.
Song—Miss Sullivan, "O salutaris hostia"	
Recitative—Signor Giubilei, "And God said," and Air—"Now Heaven in fullest glory shone," (Creation)	HAYDN.
Chorale—"O let us praise the Lord"	MARTIN LUTHER.
Song—Miss Birch, "Laudate Dominum," (Organ obligato, Mr. Hiles)	MOZART.
Cantata—Mr. Hobbs, "Oppressed with grief"	BEETHOVEN.
Pregiera—Miss Birch, Miss Sullivan, Mr. Hobbs, and Signor Giubilei, "Look from thy starry throne, Lord;" and Chorus—(Mosè in Egitto)	ROSSINI.
Song—Miss M. B. Hawes, "Holy, Holy"	HANDEL.
Selection from "The Seasons"	HAYDN.
Introduction.	
Recitative—Mr. Phillips, Mr. Hobbs, and Miss Birch, "Behold where surly winter flies."	
Chorus—"Come, gentle spring."	
Recitative—Mr. Phillips, "At last from Aries;" and	
Air—"With joy the impatient husbandman."	
Recitative—Mr. Hobbs, "Man's grateful task is now complete."	
Trio—Miss Birch, Mr. Hobbs, and Mr. Phillips, "O be gracious," and Chorus.	
Recitative—(ac.) Miss Birch, "But bright Cecilia"	DRYDEN'S ODE.

Solo and Chorus—"As from the power," DRYDEN'S ODE.
 Chorus—"The dead shall live," HANDEL.

PART II.

Overture, "Masaniello" AUBER.

Duetto—Miss Birch and Signor Giubilei, "Là dove prende,"
 (Zauberflöte.) MOZART.

Selection from "Alexander's Feast," HANDEL.

Recitative—Mr. Hobbs, "The Mighty Master;" and
 Air—"Softly sweet" (Violoncello obligato, Mr. Lindley).

Chorus—"The many rend the skies."

Recitative—Mr. Hobbs, "Now strike the golden lyre."

Chorus—"Break his bands."

Recitative—Mr. Hobbs, "Hark! Hark! the horrid sound."

Song—Mr. Phillips, "Revenge! Timotheus cries."

Quintet—Miss Birch, Miss Sullivan, Miss M. B. Hawes, Mr.

Hobbs, and Signor Giubilei, "O, by rivers" DR. WILSON AND J. SAVILLE.
 Duetto—Pianoforte and Flute, Mr. Saxton and Mr. Carte. BUCHER AND BENEDICT.

Selection from "The Tempest."

Air—Miss Sullivan, "Come unto these yellow sands" }
 Chorus—"Hark! the watch-dog's bark" } PURCELL.

Chorus—"Around we pace" }

Song—Miss M. B. Hawes, "Full fathom five" SMITH.

Chorus—"Sea nymphs" PURCELL.

Song—Miss Birch, "Where the bee sucks" DR. ARNE.

Glee—Miss Birch, Miss M. B. Hawes, Mr. Hobbs, and Mr. Phillips, "Ye spotted snakes" R. J. STEPHENS.

Coronation Anthem—"Zadok the Priest" HANDEL.

Here is an inordinate length and variety beyond the comprehension of any human intelligence! How very great is the mistake of putting out the false attraction of a programme that must weary the most attentive, the most enthusiastic hearers—and the more attentive, the more enthusiastic, so much greater the mental fatigue they must undergo in listening out so endless a succession of what is still the worse kind of excitement, however it be varied, and what variety! —Handel! Auber!! Beethoven!!! Dr. Arne!!!! Martin Luther!!!! Benedict!!!!!!—an audience must have truly an infinitely versatile taste that could like any two of these authors in immediate consecution. Of the performance I shall only say, that the band went well, and the chorus maintained the very high credit I have given them for the previous performances; that Miss Sullivan was injudicious in her choice of a song, for the performance of which Miss Hawes, who sat next to her, is so deservedly popular; that Mr. Hobbs has not strength of voice for many of the pieces assigned to him, albeit they are so many as to have exhausted the strongest and the stoutest; that Mr. Giubilei corroborated my opinion of yesterday, that he is incapable of the conception or the execution of either the grand or the tender; and that Miss Birch, Miss M. B. Hawes, and Mr. Phillips, were all we ever knew them. The audience fell far short of those at the previous performances.

Mr. H. R. Bishop conducted, to whom, if the selection of the programme was confided, little credit is due; Mr. Blagrove led with his usual ability; and Mr. Hiles, a provincialist, presided at the organ with very great skill and judgment.

The strength of the present festival, as of all others, was in the chorus; this feature of the performance was peculiarly interesting, as being sustained by the local Choral Societies, which have, by most evident and rapid strides, reached a very considerable degree of perfection, at once highly creditable to themselves and their directors, and no less stimulative to the exertions of similar institutions in other parts of the country. On the whole, I cannot but consider the Shrewsbury Festival, although on so small a scale, as compared with the enormous speculations of most country music-meetings, as one proof, among many, of the spread of musical feeling in England, which is evinced both by the great degree of merit attained by a large body of provincial performers, and the great degree

of interest in their endeavours manifested by the number and the applause of the audience. The profits of the festival, which I have reason to suppose will not be inconsiderable, are to be applied to the Salopian Infirmary.

THE MUSICAL PROFESSORSHIP AT THE UNIVERSITY OF EDINBURGH.

A LONG letter has appeared in the *Morning Post*, copied from that very presbyterian journal, the *Scotsman*, on the subject of the interesting competition for the "Edinburgh Professorship"—now so near at hand. We, in a recent Number, endeavoured to state the individual claims of the two, whom, in our ignorance, we imagined to be, beyond all comparison, the fittest candidates for the occupation of so important a post, when, lo! a Daniel comes to judgment in the columns of our psalm-smiting cotemporary, advocating, in inflated hyperbole, the enormous merits of one "Muller," of whom, God forgive us! we never heard before. After a long tirade about the erudite qualities necessary for fulfilling the onerous duties of such a situation, the attributes of "Muller" are laid out in gaudiest array, dazzling the understandings and tickling the judgments of incautious or superficial readers, who will straightway, without *arrière pensée*, rush out and cry, "Muller" is the man! But we, who, compelled by the stern necessities of our high office, are obliged to be Argus and Briareus at once, in order that we may snatch with our hundred hands, and read with our hundred eyes, the thousand-and-one sophistries that fly about the musical atmosphere, blinding the unwary, and stopping up the ears of their reasonable faculties—we can find, throughout this lengthy epistle, but one solitary reason why "Muller" should be the man—viz., "Muller" is a Scotchman born and bred; all the other reasons adduced by "Philharmonicus," who should rather be appellated "Misharmonicus," or Phil-Muller, (Mac-Muller, or simply MULLER, saith our printer's devil—a shrewd fellow, by the way,) all the other reasons, we reiterate, militate furiously *against* the election of "Muller," and we will state them, and shew the "reason why."

Imprimis. Mr. Muller has travelled all over Europe, and has left a celebrity behind him at every town and city on the Continent. Good! but, strange to say, Mr. Muller's celebrity has been unendowed with the migrating disposition of its parent, and has stayed at home*; for we in Great Britain are wholly and darkly incognizant thereof. Now Mr. Sterndale Bennett travelled simply to Leipsic, and, some time after his arrival there, his fame came back before him as a herald announcing the return of a conqueror, and lo! he was patronized by the Philharmonic! No such thing with Mr. Muller; consequently *his* fame is not by any means an argument here, being only matter of surmise, founded on the simple dictum of a Phil-Muller, or Fitz-Muller, or who not—in a Scotch methodistical print. Thus we smash the caput of this argument. *Secundo.* Mr. Muller has obtained certificates of merit from musical societies in various parts of ITALY—such as Rome and Bologna. Hear this! ye Scotch electors! and roar till your sides shall split with each innation vehement—certificates, quotha! from Rome and Bologna, quotha! Why there is not a man in either of these places who is fully master of the attributes and properties of a common chord—of what *espèce*, then, must be the *musician* who accepts or *requires* certificates from such musical nurseries? (not nursery gardens, reader.) Thirdly, and worst of all—Mr. Muller has also certificates from the following eminentissimos of *unmusic*. From Thalberg, from Liszt, from Moscheles, from Benedict (!), from Chopin, from Kalkbrenner, from Czerny (!!), from Donizetti (!!!), and from Costa (!!!!), and these are the men whose *certificates* are to outweigh the celebrity of Bishop, and the high artist-like qualities of Samuel Wesley! Moscheles, Thalberg, Kalkbrenner, Czerny, and Chopin, are all very well in their way, though scarcely one of them is worthy to be bellows-blower while Samuel Wesley plays preludes on the organ. We would as soon ask the opinion of a stark staring Bedlamite, as that of

* That is, at the cities and towns of its *birth*, which, according to "Macmuller," are legion.

Liszt—and Mr. Benedict, from his superabundant good nature (which does more injury to the art than all the snarls of all the cynical sour tempers in existence), would give a certificate to *anybody* for a thankye. As for Signors Donizetti (oh! monstrous delusion!) and Costa (oh! hyper-ridiculous fatuity!) had better, we imagine, look out for certificates for themselves, ere they venture to bestow them on others. We much fear that Mr. Muller's celebrity—and judging from such adduced proofs thereof, we have cogent reason to fear it—is simply a newspaper splash, got up for the occasion by injudicious charity-dealers (charity begins at home, saith the old saw), or at most a kind of Raper-like celebrity, got by a printer's devil out of a penny-a-liner. We fear not for Dr. Samuel Wesley or Mr. Bishop; they can easily annihilate such a phantasmal enemy.

CORRESPONDENCE.

MONSIEUR FREDERIC CHOPIN.

To the Editor of the MUSICAL WORLD.

SIR,—Your correspondent has misinterpreted our meaning with regard to the copyright of the works of M. Chopin. Some years ago we purchased several of his compositions, which met with such success both at home and on the Continent, that we were induced to treat with him for the *whole of his future writings*, not one of which appeared abroad before they had become our property, though "Beta" would insinuate that they were published abroad previous to our becoming possessed of them, which is entirely erroneous. We were well aware that, in enforcing our claims to the proprietorship of these works, it would be necessary for them to appear in print *simultaneously at home and on the Continent*, to which technical legality we have circumstantially adhered.

With regard to the three "Select Works" of Mr. W. S. Bennett, we can only say that they were printed more than three years ago at Leipsic, that we have been repeatedly asked for them, and that we have from time to time sold a large number of the foreign impressions—so many, indeed, that we thought it better worth our trouble to print them ourselves, which we accordingly did. Had there been any desire shewn on the part of Messrs. Coventry and Hollier to have produced them, we should have respected their prior claims as publishers of all the other works of Mr. Bennett; but since such desire was never evinced, we saw no reason for depriving the musical public of three of the most masterly compositions of so highly-esteemed a musician; consequently, we felt ourselves fully justified in supplying the numerous demands for the works in question by our own print, such a course being much more profitable to ourselves, and much more advantageous to the public, both on the score of economy and by reason of the time saved which would otherwise be employed in sending to Leipsic for the number of ordered copies at various periods in our books. "Inquirer," another of your correspondents, objects to our authorities adduced in support of our opinion of the merits of M. Chopin; we shall not attempt a defence of the gentlemen whom he attacks on account of their critical incapacity (as he pleases to insinuate); but shall content ourselves with referring to the distinguished posts they individually hold in various organs of the public press.

His last interrogatory we can, however, reply to,—“Who, in the name of Jupiter are J. Clinton, H. B. Richards, Katarina Bott, F. B. Jewson, and Mr. Aspull?”—Mr. J. Clinton is an eminent flautist and composer for the flute, whose works we have published up to Op. 50.—Mdlle. Katarina Bott is a pianiste of no ordinary pretensions, well known at the public concerts, *also* a composer.—Mr. Aspull is a highly-talented and respectable professor of music, and likewise a composer. Messrs. H. B. Richards and F. B. Jewson, are, in addition to being *decidedly* two of the most splendid pianoforte players in England, distinguished professors in the Royal Academy of Music, and composers of the greatest promise. Surely, the sneer of "Inquirer" is, at least, ill placed with regard to the abovementioned individuals. In reply to such flippant and impertinent interrogations, we perhaps may be justified in taking a leaf out of the book of your correspondent, and demanding—"Who, in the name of Jupiter, is 'Inquirer'?" Trusting to your indulgence, Mr. Editor, for the insertion of this, which we should not

have obtruded upon you had we not felt it absolutely demanded by the necessity of our position in this affair, we are, your very obedient servants and constant readers,

WESSEL AND STAPLETON.

67, Frith-street, Soho.

N.B.—We, as well, doubtless, as many other members of the musical publishing profession, should be delighted if your correspondent, "Beta," or any of your correspondents, from "Alpha" to "Omega," or, still better, if yourself, Mr. Editor, would afford the readers of the "Musical World" any new light on the all-important topic of international musical copyright.

[We insert this out of a feeling of justice to the writers, as well as to the persons to whom they refer, but as we entertain a strong objection to all personalities in discussion, we must decline inserting any more letters on a subject apparently so excitable of mutual ill-feeling.—Ed. M. W.]

OBITUARY.

MR. J. C. CLIFTON.—Died on Thursday, November 18, aged 59. He was the composer of several pieces, particularly a canzonet, "If music be the food of love;" a madrigal; "Under the greenwood tree;" and a glee, for which he gained the prize offered by the Manchester Glee Club. Mr. Clifton passed several years in Dublin, and produced some musical pieces at the theatre; he also became a disciple of the Logierian system, settled in London in 1818, and held a very respectable rank in the profession. Mr. Clifton married an accomplished lady, who kept a highly respectable ladies' boarding school near Hammersmith. For the last two or three years poor Clifton was obliged to be placed under a gentle restraint, owing to a great delusion which possessed him, that he was a very wealthy man; even during this time, the generosity of his heart was made manifest by his anxiety to make very handsome presents to his friends and acquaintance.

REVIEW.

"Classical Practice." Edited by William Sterndale Bennett. Sonata in C minor. Woelfl. Coventry and Hollier.

Woelfl is a composer, whose precise position among musical celebrities it would be very difficult to define. He is decidedly inferior to Steibelt, in respect of artistic subtlety, and equally so to Dussek, as regards natural resources. There is a dryness about him, which some would construe into classicity, others into powerless pedantry; we should be inclined to take a medium course, and maintain that he is not dry enough for a pedant, and not learned enough for a classical musician. What is he then? This interrogatory can best be answered by a reference to the sonata in C minor, which Mr. Bennett has introduced in his very admirable and useful work, since it contains all the defects and all the beauties which are the general characteristics of Woelfl's manner. The introduction is, with deference to better judges, intensely ugly, confused as to key, and clumsy as to counterpoint; the fuga which follows is ingenious but scarcely interesting; however, it may pass, as it contains less disagreeable things than many of Bach's, and is neither lengthy nor tedious. The first movement of the sonata is boldly imagined, and boldly carried out, until we come to the second phrase, which is mawkish and meagre; but the subsequent passage and the working up to the end of the first part, are excellent. The whole of this movement is stamped with the peculiar mannerisms of Woelfl, and, like all the works of his with which we are acquainted, is a mixture of masterly passages and puerile weaknesses, of bold phrases and twaddling sentimentalities, forming altogether a motley mass of contraries, not easy to reconcile. The slow movement in A flat is clever, but contains nothing remarkable, and more than once modulation is made use of to

conceal a paucity of ideas, besides which there is a dryness about it that we cannot pleasantly ingurgitate. The scherzo in C minor, which with the trio in C major is lengthened into a last movement (in the manner of Mr. Bennett's first concerto in D minor), is by far the most acceptable portion of the sonata; but even this is spotted with uglinesses that we have neither space nor inclination to enumerate. One of these is an *eccentricity*, which may be sublime, but is certainly offensive—we mean the changing a B natural into a B flat in alternate bars in the scherzo, confounding the dominant on G in the key of C minor, with the common chord of G minor—a piece of singularity requiring the most obtuse organs of auricularity to endure. However, with all the demerits of this sonata, there is enough of remarkable in the work and its author, enough of useful in its appositiveness for the development of manual dexterity, fully to justify Mr. Bennett in publishing it, among others possessing so much higher claims, in his "Classical Practice;" at the same time, though it is far inferior to the sonatas of Clementi, Pinto, and Dussek, it is superior to that of Haydn, in the same work.

There is a peculiarity which (in a different manner) Woelfl seems to share with Clementi—viz., an anomalous jumble of extreme cleverness and extreme commonplace. With Woelfl it appears on the face of *one and the same work*, most of his sonatas being *olla podridas* of great beauties, silly nullities, and absolute unpleasantnesses, but with Clementi, it is in distinct works that we meet with such very opposite styles, and these not works of different calibre, such as great and small, but works of equal extent or equal unpretension. For example, nothing can be more splendid than his sonata in B minor, op. 40, (published by Mr. Bennett as No. 5 of his work,) or the sonata in G minor, op. 50—"The Lamentations of Dido"—and nothing more insipid and intolerably *nonentitious* than the sonata in A major, op. 50, which is precisely of similar importance as to plan, and of equal significance as to length and difficulty. How can this enigma be unravelled?

In conclusion, and apart from individual praise or censure, we earnestly recommend Mr. Bennett's very interesting and important work to the attention of every pianist who is eager for a thorough mastery of his instrument, or a perfect knowledge of the great masters of all schools who have composed for it.

"Recollections of Donizetti. Fantasia. J. R. Ling. Duff and Hodgson.

We should be much more grateful to Mr. Ling would he favour us with a piece entitled "obliviscations of Donizetti." We want nothing to remind us of so dull a composer, with whose perpetrations we are sufficiently pestered at the Italian Opera and the fashionable concerts. However, what Mr. Ling has done he has done respectably, and has made a tolerable pot pourri of some intolerably hacknied airs. We are inclined to think him capable of better things.

The Holiday Quadrilles. D. J. Dos Santos.

The same; as Pianoforte Duets. Ditto. Cocks and Co.

Though there is not an idea beyond the extremest commonplace in these quadrilles, yet we are compelled to own that, as dancing-music, they are good, being essentially trivial and proportionably striking to ears uncultivated. We should not quarrel with Messieurs the hashers-up of eight bars multiform, were it not that an undue reputation abroad waits upon their efforts. We know for a certainty that the smallest boy in the Academy (providing he have turned his attention to putting down his ideas, such as they may be, on paper) could, with singular facility, write every morning before breakfast as good a set of quadrilles or waltzes as the great majority of those which the popularity-crowned concoctors put forth to the world in such goodly profusion, and adorned with such admirable *skyrocket-aurora-borealis-plaisir-des-dames* title pages. We have nothing to say against Senor Dos Santos, but that we wish he were John Smith. Why cannot Englishmen write quadrilles, and, what is more, get paid for them?

MUSICAL INTELLIGENCE.

Provincial.

*. * This department of the "MUSICAL WORLD" is compiled and abridged from the provincial press and from the letters of our country correspondents. We are, therefore, not responsible for any matter or opinion it may contain.—Ed. M. W.

LEOMINSTER.

On Thursday evening a concert was given in the Assembly Room, in aid of the funds for building a chapel at Ivington. The entertainments commenced with a Sinfonia by Haydn, which was given in a superior style. The ballad, "Scenes of my youth," was sung by Miss Allen, and deservedly applauded. In the beautiful little trio, "Come to the old oak tree," the silver tones of Mr. Robinson and the rich mellow tones of Mr. Rodwell were heard to great effect. Mr. Rodwell gave "The last man" in his usual style of excellence. The rich and powerful voice of Miss Allen was heard to much advantage in her duet with Mr. Robinson. Miss Lane was encored in her song of "Happy Land," and the repetition was given in a style of excellence which well rewarded her admiring auditors. The overture to "La Gazza Ladra" went off admirably, and was loudly applauded. A duetto (flute and harp), by Messrs. Robinson and J. Wilkes, was performed with much effect. Mr. Rodwell's "Woodman, spare that Tree," was the gem of the evening, and was received with the most rapturous applause. The quartetto, "Where art thou, beam of light?" was beautifully given. Mr. Robinson was loudly encored in his song, "The Death of Nelson," to which he responded with increased ability; the orchestral accompaniment to this song reflected great credit on the taste and attention of the leader, Mr. E. S. Jones. The performance of the evening concluded with an overture by Rossini.

BRISTOL.

THE PROMENADE CONCERTS.—There cannot be a stronger proof of the increased popularity of this rich musical treat, than the numbers of highly respectable families which now flock to it every evening. The inhabitants of Clifton also are evincing the interest they take by their attendance; many of the most influential of these fashionables having, during the week, made their appearance, and repeated their visits; so talented are the performers, so varied the musical selections, and so reasonable is the price of admission. In addition to Mr. Cooper's unrivalled excellence as the leader, Herr Itjen is engaged to perform on the clarinet.

BATH.

The Musical Promenades at the Grand Pump Room recommenced on Saturday with a Grand Introductory Concert *à la Musard*. The lofty and spacious room had been decorated for the occasion with several additional embellishments, which, added to those already placed there, gave it a new and elegant aspect, hardly to be equalled by anything of the kind in Europe. The chief of these is the new orchestra, constructed after an elegant design, and in strict harmony with the architecture of the building. It is to be placed in front of the old orchestra, and some feet below it; and the effect is, by bringing the performers forward into the body of the room, to increase the volume of sound, and thus materially add to the effectiveness of the band. The overtures to *La Gazza Ladra* and *Der Freischutz* were excellently played, as also the two clarinet solos by Herr Itjen, and a variety of Quadrilles, Waltzes, and Galops—the whole affording general satisfaction—and a rich specimen of our coming winter evenings' amusement.

BRIGHTON.

We are beginning to be very musical here. M. and Madame Oury gave their first *matinée musicale d'invitation* on Wednesday last, which was attended by the élite of our fashionable world; they were assisted by Signor and Madame Arigotti, and Herr Hausmann, and several of the distinguished visitors took part in the performance of a choice selection of classical pieces. Signor Ferrari's concert was extremely well attended at the Newburgh Rooms, on Monday evening. The performers were—Misses M. B. Hawes, and Bassano; Mr. Allen, and Mr. Grattan Cooke, Herr Bosen, Herr Lidel, and Signor Ferrari; conductor, Signor Negri. M. Oury's Quartet Concerts commence to day at the York Hotel, in which he will be assisted by Messrs. Gutteridge, Thom, Cooke, and Hausmann. Herr Mainzer's singing class at the Town Hall was attended by upwards of eight hundred persons on Saturday evening last.

WORCESTER.

The second concert at the Athenæum for the present season took place on Wednesday, the 17th inst., under the direction of Mr. D'Egville. The selections were from Boieldieu, Haydn, Loder, Beethoven, and Rossini; Haydn's *sinfonia* (No 1) was given, in particular, with precision and good taste. Mr. Major sung "The Outlaw" with good effect, and was generally encored. The whole performances did credit to the practice of this little band.

MANCHESTER.

CHEETHAM GLEE CLUB.—On Monday evening, the third meeting for the present season took place at the Mile House, Cheetham, when the attendance was very numerous. The selection opened with "God save the Queen," concluding with Mr. Parry's occasional verse (published in our present Number), which was enthusiastically received. Two not very well-known trios of Bishop were much admired—"The vesper bell," by Miss Hardman, Mrs. Winterbottom, and Mr. Sheldrick; and "Return, return," by the same two ladies, and Mr. Clough, followed. Horsley's "By Celia's arbour," was well sung by Messrs. Heelis, Cooper, Clough, and Isherwood. "O! bird of eve," by Lord Mornington, in which Miss Hardman and Mrs. Winterbottom appeared to advantage. Harrison's arrangement of "The deserter's meditation" received a unanimous encore, from the admirable effect of Mrs. Winterbottom's mezzo soprano voice. "Where the bee sucks," by Arne and Jackson, was very effectively given by Miss Hardman, Mrs. Winterbottom, and Messrs. Clough and Gale. Dr. Clarke's scena, "Is it the roar of Teviot's tide?" did not go quite so well. "The Savoyard," a chorus of Bishop's, closed the first part. The second opened with Novello's arrangement of "Rule Britannia." A glee of Parry's, sung by Messrs. Barlow, Cooper, Clough, and Sheldrick, beginning, "In a cell or cavern deep," as a specimen of glee singing, was perhaps the gem of the night. Bishop's quintet, from Guy Mannering, "The fox jump'd over the parson's gate," afforded Mr. Cooper an opportunity of displaying a considerable degree of humour, in his delivery of "A good fat hen," and "Prodigious!" given to Dominie Sampson, in the opera. The whole closed with Bishop's "Welcome! lady fair," in which Miss Hardman greatly exerted herself. Upwards of seventy gentlemen sat down to supper; and after *Non Nobis Domine* had been given, the Chairman said that he must depart from the usual custom (which is to give but one toast during the evening, the health of "The Strangers"), and propose the health of the Queen, the Prince of Wales, and the Princess Royal, which was received with great cheers, and was followed by "Hail Star of Brunswick;" the parts doubled, which caused it to tell better than ever. Mr. Heelis sang Braham's song of "The anchor's weigh'd," which displayed the great fullness and power of his rich falsetto voice.—Mr. Alderman Hopkins responded to the toast of "The Strangers," in a speech highly complimentary to the club; and after a few other glees, songs, &c., this very delightful meeting closed at the usual hour.

Mr. Conran delivered his second lecture on the music of Ireland, in the theatre of the Mechanics' Institution, on Monday evening. So great was the interest taken in the subject—an interest considerably augmented by the treat provided in the first lecture,—that every part of the lecture room was again densely crowded. Mr. Conran was ably assisted in his illustrations of ancient Irish melodies by Miss Leach, Mr. Standage, Mr. Walton, and Mr. James Isherwood, whose respective efforts throughout the evening were most felicitous, and were crowned with approving and well-deserved plaudits.

EXETER.

DEVON AND EXETER QUARTET CONCERTS.—(Third Series.) The first of these classical performances took place on Thursday last; it commenced with Hammel's Military Septet. The conductor (Mr. H. I. Haycraft) executed the pianoforte part with great skill and power, and his coadjutors most ably assisted him. The German glee "Maying," by Muller, was novel and pleasing; "Scenes of my youth," by Mrs. Bull, (late Miss Cole,) of the Royal Academy of Music, was sweetly sung; Parry's duet "Flow, gentle Deva," by Messrs. Carpenter and S. Haycraft, deserved the encore it received by the manner it was sung; we do not admire the composition. The duet that followed, for violin and piano, by Messrs. Rice and H. I. Haycraft, "Beethoven's, op. 47," was a rich and intellectual treat; both performers had evidently well studied this difficult yet magnificent composition; the charming Andante, with variations, was delicately and elegantly played by both, and the presto was given with all that energy, fire, and buoyancy, that it so peculiarly requires. The glee "There is beauty on the Mountain (Goss), by Mrs. Bull, Messrs. Down, Carpenter, and S. Haycraft, received

an immediate encore. "Casta Diva," (Bellini,) by Mrs. Bull, was exceedingly well sung; but surely this lady, with her artiste-like feeling, could find songs much more calculated for her sweet and beautiful voice; we would advise her to shun the fashionable school, and we can assure her she will find amongst the beauties of Mozart Beethoven, Mendelssohn, Spohr, and Haydn, songs that must give more satisfaction to her own feelings, and infinite more delight to her audience.

The second part opened with a charming song ("The Nightingale"), by Zeiller, (violincello obligato;) it was well sung by Mr. Carpenter, and admirably accompanied by Mr. Hayes. The Quartet, op. 44, by Mendelssohn, was beautifully played by Messrs. Rice, Reynolds, J. Rice, and Wood. Spohr's duet, "Fairest Maiden," was the greatest treat in the vocal department through the concert, Mrs. Bull and Mr. Carpenter did it great justice. Walmisley's glee, "I wish to tune my quivering lyre," although clever, we do not consider to be entitled to much praise. Mrs. Bull sang Balfe's ballad "I feel that thou art changed," and was encored, which she richly merited; but again we say she might have made a more happy choice. The glee, "Soft child of love," closed the concert, and, like the other glees, was most correctly and charmingly sung by Messrs. Down, Carpenter, Boutt, and S. Haycraft. The programme, with but two or three exceptions, was good. We cordially thank the conductor for the classical treat we have experienced. There has been, no doubt, much to contend against, but we advise him to continue in his present path, and all true lovers of the science will honour and support him.

WISBEACH.

Mr. Second's Concert took place at the theatre on the 29th ult., and was attended by a very numerous audience. The concert commenced with one of Mozart's symphonies, performed by a septet orchestra, led by Mr. Willy, Mr. Second conducting. The singers, Miss Bruce Wyatt, Miss Williams, Signor A. Sola, and Mr. Land, next made their appearance, and sang "See the chariot at hand." After two more vocal pieces, Willy made an impression which will not soon be forgotten. Next we heard Miss Bruce Wyatt, with great gratification, in a song from the "Creation," and with Miss Williams in Rossini's "Serbani ognor," in which both ladies were deservedly applauded. This was followed by a duet of Hummel's, for pianoforte and violin, performed by Mr. Second and Mr. Willy. We are glad to see our townsman acquit himself with so much ability. A sweet duet, "The forest cell," was charmingly sung by the two ladies. Mr. Charles Sippell, of Cambridge, performed an air with variations on the cornopean, in a highly skilful manner. A terzetto of Cimarosa, "O dolce e caro istante," was sung by Miss Williams, Mr. Land, and Signor Sola. Mr. Willy gave another solo in addition to the one announced for him, and played it as might be expected from so accomplished a hand. The concert concluded with Reissiger's overture, "Yelva." There is a manifest improvement in the musical taste of the town.

. The great press of matter this week compels us to omit much other interesting provincial intelligence.

Miscellaneous.

The writer of the additional stanza to "God save the Queen," which was inserted in the "MUSICAL WORLD" last week, humbly solicits the space of three quarters of an inch, for a correct copy of it.

"In lofty strains rejoice—
Let us with heart and voice
Our love evince.
Lord, bless the royal pair,
And, with thy special care,
Guard England's rightful heir—
Long live the Prince!"

DEURY LANE THEATRE.—It is said that the operas of Mr. John Barnett, of Mr. E. J. Loder, and of Mr. G. A. Macfarren, respecting each of which, by their frequently intended productions, public curiosity has been considerably excited, have been all rejected by the most unmusical lessee of this establishment. This report gives the appearance of a most inflated vaunt to the high-flown advertisement lately put forth by Mr. Macready, in which he professes his intention to encourage and to uphold the English lyric drama, and boasts that the aggrandizement of art and the cultivation of public taste, not the hope of profit or personal advantage are, the principles upon which his management will be founded.

Mr. CHARLES ASHTON, the principal tenor of Lincoln Cathedral, has been elected one of the lay-vicars of Durham; he received his musical education as a singing boy in Lincoln, his native city, and in the recent competition was on all hands admitted to be the most meritorious of the candidates. The salaries given by the Chapter of Durham are liberal, more than doubling those of Lincoln. Lincoln, though a cathedral town, gives very little encouragement to music; for two or three years there was a choral society established, but it fell to the ground from want of proper accommodation, a pig-headed churchwarden having refused the use of the only parish church having a passable organ and sufficient space for the performers and subscribers. There is neither glee-club nor harmonic society. A respectable native band can be collected together when wanted for a ball; and at public dinners an efficient glee-party is to be found in the lay vicars of the cathedral. In the way of vocal harmony, there are three societies, meeting weekly, held at taverns, respectively called "The Sons of Vulcan," "The Harmonic," and "The Victoria," where songs, occasional glees, and a pianoforte, played by the organist of one of the churches, form the musical accompaniment to drinking and smoking. Once a-year, on St. Cecilia, a rather more aristocratic party is held, when there is a supper, at which the dean, as senior member of the chapter in residence, usually presides, and to which the minster choir are invited. The principal organist of the cathedral generally gets up two or three concerts every season, engaging such foreign aid as a limited subscription list will warrant. There are some good voices in the choir; but the salaries given are small, and there is little encouragement to cultivate the voice. The attendance at the minster is very scant, except on Sunday afternoons, when there is a good congregation, for the sake of the anthem.

SOCIETY OF BRITISH MUSICIANS.—The half-yearly general meeting will be held at Messrs. Erats' Harp Manufactory, 23, Berners-street, on Tuesday next, when a ballot will take place, for the purpose of filling up *forty-nine vacancies in the list of members!* It is to be hoped that the committee will bring forward some proposition for giving a series of concerts during the approaching season.

ROYAL ACADEMY OF MUSIC.—A letter of congratulation, very unanimously signed by the professors of this institution, has been addressed to Lord Burghersh, on the occasion of his diplomatic appointment, to which his lordship has returned an answer full of good feeling towards his memorialists, and confidence in their exertions in behalf of the academy. Lord Burghersh has at length departed for Berlin, whither his lady and family will follow him in the spring; and Sir George Clerk is appointed deputy chairman of the academy committee during his absence. It is to be hoped that under his vice-presidency, the custom, so derogatory to the institution, and so prejudicial to our native artists, of giving a professorship to any foreigner, of whatever talent or reputation, who might solicit one, will be discontinued.

MUSIC OF THE WEEK.

Promenade Concerts at the English Opera House—every evening.
Miss Vinning (the Infant Sappho) and other musical performances at the Royal Adelaide Gallery—Friday, Monday, and Wednesday.

WORKS RECEIVED FOR REVIEW.

"Hamilton's Dictionary of Two Thousand Musical Terms." "Forde's New Pianoforte Primer." Cherubini's Course of Counterpoint and Fugue." "Forde's new method of Singing." "New Aurora Waltzes"—Labitzky. "Soirées de Ranelagh"—Musard. "L'Echarpe Rose"—Musard. "John Anderson, my Jo"—Henry Giffin. "O, could I call thee, spirit, back"—J. P. Knight. "O, swift we go"—J. P. Knight. "The Prairie, lea"—J. P. Knight. "I would I were a fairy"—E. J. Nielson. "In radiant loveliness"—W. S. Bennett. "The Tempest"—Arthur Brown. "My God! my God!"—Lingard.

TO CORRESPONDENTS.

In answer to numerous applications and complaints from our provincial friends, it is respectfully stated that the "MUSICAL WORLD" is published EVERY THURSDAY, AT TWELVE O'CLOCK, so that London readers may be supplied in the course of the afternoon, and country Subscribers will receive their copies by the same evening's post, or through their respective agents in the district where they reside.

The terms of subscription for stamped copies, which ensure the most punctual delivery, are—sixteen shillings per annum, or four shillings per quarter, paid in advance. Parties requiring a single number may receive it promptly per post, by enclosing a fourpenny piece in their order, *post paid*, to the office of the Journal in London.

Correspondents are requested to observe, that all letters for the Editor, Works for Review, &c., must henceforth be sent, post and carriage free, to the care of Mr. H. Cunningham, at the MUSICAL WORLD OFFICE, No. 1, St. Martin's Place, Trafalgar Square; many delays and disappointments having occurred through their being addressed to the former publishers. It is also necessary to notice, that communications received after Tuesday cannot be available for the current week's number.

"Mr. Edward Clare" is thanked for his obliging note, and for the friendly feeling it expresses. As, however, this is a matter wholly uninteresting to our readers, we decline inserting it.

"C. B.," of Dublin, arrived too late for insertion.

"Jno. Peepabout" is declined, on the score that too much has already been said on the subject.

"Not 'Him,'"—the same as the above. We refer both these correspondents to our note on Messrs. Wessel and Stapleton's letter.

"C." will observe that we agree with his opinion by the course we have taken. We shall be glad to hear from him next week. He is requested not to send to Mr. Cunningham till the close of the present month.

"B. A." is thanked for his hint, which, however, we had anticipated. He shall hear from us.

"Mr. J. F." of Lichfield is received with thanks.

"Mr. R. G.," of Lincoln, is thanked for his information.

"Mr. G. B." shall hear from us.

"H. C."—We were unable to attend the performance of Mr. Lunn's service at the Hanover Square.

LIST OF NEW PUBLICATIONS.

PIANOFORTE.

- Prince of Wales' Quadrilles, Czerny - *Cocks*
 Duke of Cornwall's Quadrilles, Czerny - *Ditto*
 Homage to the Prince of Wales, Fantasia on English Airs, by Czerny - *Ditto*
 Prince of Wales' March, J. Clarke - *Ditto*
 Czerny's Two Royal Duets, No. 1, "Rule Britannia," and No. 2, "O Dolce Concerto" - *Ditto*
 Panofka.—Les Trois Nations, Trois Rondinos pour le Pianoforte, No. 1, Rondino Espagnol; No. 2, Rondino Polonois; No. 3, Rondino Allemand - *Boosey*
 Beethoven.—Op. 45, Three Grand Marches for Two Performers - *Wessel*
 Hiller.—Twenty-four Grand Studies, Book 3, edited by Cipriani Potter - *Ditto*
 Osborne's "Morcean de Concert," Fantasia and Variations from "Guido et Ginevra," Op. 29 - *Chappell*

VOCAL.

- "The Churchyard Wall," Ballad, M. W. Balfe - *Ditto*
 "The Heart of thy Norah is breaking for thee," Ballad, G. Linley - *Ditto*
 "On the Tiber's banks," Duet, Norma, Bellini - *Ditto*

- "The heart thou'st slighted," Duet, Norma, Bellini - *Chappell*
 "They, at least, are innocent," Final Air and Duet, Norma, Bellini - *Ditto*
 British Vocal Album, No. 4, "In a drear nighted December," by J. W. Davison, *Wessel*
 Ditto No. 6, "Joys are ye fading all," by Clement White - *Ditto*
 "Orpheus," Book 10, Collection of German Gleees, with English Words - *Ewer*

MISCELLANEOUS.

- C. Keller's Two Grand Duos Concertante, Two Flutes - *Ditto*
 Bochsa.—Le Kremlin, Duo sur des Aïres Chantés à St. Petersbourg avant L'Empereur - *Boosey*
 Ditto, Strauss' Valses favorites avec Flute et Violoncello, ad lib. Book 5, Philomela; Book 6, Les Panachées - *Ditto*
 Second Edition of Cherubini's Work on Counterpoint and Fugue - *Cocks*
 Le Delizie dell' Italia, No. 7, "Io sentu tremar la mano," arranged for Violoncello and Pianoforte, by W. Lovell Phillips - *Wessel*
 Ditto No. 8, "Ciel sei tu che in tal momento," arranged for ditto by W. Lovell Phillips - *Ditto*

LINCOLN CATHEDRAL.

WANTED, a Young Man possessing a good TENOR VOICE, with a competent knowledge of Music. For particulars, apply to Mr. Whall, Minster Yard, Lincoln.

NEW PUBLICATIONS BY WESSEL AND STAPLETON,

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THE BRITISH VOCAL ALBUM. The attention of all lovers of music is earnestly recommended to this important collection of Songs exclusively by **BRITISH COMPOSERS**, which the publishers confidently anticipate will reflect credit on our native musicians as a body, and satisfy the most ardent hopes of their well-wishers. The frequent aspersions levelled at British talent by prejudiced and one-sided partisans, will, it is expected, in the course of this Work, be triumphantly refuted, and the dormant enthusiasm of the profession be effectively aroused from its present apathy, and be exerted in favour of a cause so dear to every son of ENGLAND. Why that favoured land which has given birth to a SHAKESPEARE, a MILTON, a BACON, a HOBBS, a LOCKE, a DRYDEN, a SCOTT, a WORDSWORTH, a MOORE, a BYRON, a COLERIDGE, a KEATS, and a SHELLEY, should be barren of great thinkers in the poetical and philosophical art of MUSIC, it would be difficult, nay, impossible, to define; and it is strongly anticipated that the **BRITISH VOCAL ALBUM** will prove such a supposition to be an utter paradox. In confiding the care of the work to Mr. J. W. DAVISON, the Publishers flatter themselves they have selected a gentleman whose extensive acquaintance with the merits of almost every composer of GREAT BRITAIN, and whose undoubted enthusiasm for the cause render him in every way most adequate for the task imposed upon him. The Publishers entertain the most ardent hopes of the success of this interesting undertaking; and unless they be greatly misled, are positive of the warm and generous co-operation of every PROFESSOR and of every AMATEUR who cherishes the least desire for the ultimate elevation of BRITISH MUSIC, to a level with that of any country in MODERN EUROPE. The first seven numbers of the "**BRITISH VOCAL ALBUM**," are now ready for sale, and are as follows:—No. 1, "Music, when soft voices die," the poetry by SHELLEY, the music by G. A. MACFARREN.—No. 2, "O world! O life! O time!" rhapsody; the poetry by SHELLEY, the music by G. A. MACFARREN.—No. 3, "I fear thy kisses, gentle maiden," the poetry by SHELLEY, the music by J. W. DAVISON.—No. 4, "In a dream-nighted December," romance; the poetry by KEATS, the music by J. W. DAVISON.—No. 5, "Poor heart, be still," the poetry by MISS ELEANORA L. MONTAGUE, the music by J. W. DAVISON.—No. 6, "Joys, are ye fading all," the poetry by DESMOND RYAN, the music by CLEMENT WHITE, (of the Theatre Royal Covent Garden).—No. 7, "Hail, gentle flower!" the poetry by DESMOND RYAN, the music by CLEMENT WHITE. It will be observed, that the poetry is of a recherché character, as the exquisite lyrics of SHELLEY and KEATS, "The rainbow and the April shower," of modern English poetry, testify. The original poetry, offering the names of DESMOND RYAN, ELEANORA L. MONTAGUE, CAMILLA TOULMIN, LEITCH RITCHIE, and other most eminent writers, will speak for itself, and needs not the eulogium of an advertisement. Nos. 8, 9, 10, will consist of three songs by HENRY SMART, who, as the **MUSICAL WORLD** has excellently remarked, is "one of the most captivating of our song writers." No. 11 will be a German song (with an English version by GEORGE MACFARREN, Esq., (from the "Robbers" of SCHILLER, the music by G. A. MACFARREN.—Nos. 12, 13, will be by T. M. MUDIE, the well-known sifonist and instrumental composer.—Nos. 14, 15, by EDWARD JAMES LODER, author of NOURJAHAD, FRANCIS THE FIRST, &c. &c., perhaps the most popular composer of the day. In addition to these, songs by W. L. PHILLIPS, E. J. WESTROP, HENRY LINCOLN, LOUIS LEO, H. B. RICHARDS, SAMUEL WESLEY, F. B. JEWSON, W. H. HOLMES, OLIVER MAY, ROBERT BARNETT, &c. &c., will appear in rapid succession. They are got up in most elegant style, and appear in sets of one, two, or three, according to circumstances. The public attention is earnestly invited to this NATIONAL WORK.

AUBER'S last new Opera, **LES DIAMANS DE LA COURONNE**. The whole of the music of this opera, which has met with most unprecedented success in PARIS, having been performed upwards of TWO HUNDRED CONSECUTIVE NIGHTS, (a thing hitherto unheard of), is published by WESSEL AND STAPLETON, and is now ready for sale. The OVERTURE is strongly recommended, being light, melodious, and easy, yet brilliant and showy, a capital piece for schools, or for display in the drawing-room. It is excellently arranged for piano solo by LABARRE, (price 8s.) or as a duet by J. W. DAVISON, (price 4s. 6d.) Also, "**LES DIAMANS DE LA COURONNE**, and **LA REINE CATARINA**, two most captivating sets of quadrilles, by MUSARD. (Price each, single, with ad. lib. accents for cornet à piston, flute, and violin, price 4s., or as duets, 4s.) These quadrilles, and the overture, are nightly performing at the Concerts à la Musard, at the English Opera House, under the direction of MUSARD himself, and may be had for ORCHESTRA or MILITARY BAND. Also various pieces by KALBRENNER, ADOLPHE ADAM, DUVERNOY, BURGMULLER, W. H. HOLMES, J. W. DAVISON, &c. &c.

WESSEL AND STAPLETON beg to solicit attention to their unrivalled "Series of German Songs," containing all the chefs d'œuvres of SCHUBERT, MENDELSSOHN, LOHWE, PROCH, KALLIWODA, CURSCHMANN, KELLER, KREUTZER, KUCKEN, TOMASCHER, ROSENHAIR, THALBERG, LINDEPAINTER, BLAHEKA, HUNTER, VAN BRE, ELIASON, JASGER, KUHLAU, MULLER, WESER, SPOHR, MOLIQUE, BLUM, HILLER, BERLIOZ, DESAUER, HIMMEL, WEIG, LACHNER, DIABELLI, &c. &c. This collection contains the finest specimens of every description of German Songs, and suited to every possible taste and capacity, and is entitled "AUSWAHL DEUTSCHER GESANGE," or WESSEL AND STAPLETON'S "SERIES OF GERMAN SONGS."

SPOHR'S GREAT SCHOOL FOR THE VIOLIN, Fifth Edition!! translated by C. RUDOLPHUS, under the superintendence of the Author. No violinist should be without this. Be careful to ask for the translation by RUDOLPHUS.

WILLIAM STERNDALÉ BENNETT.—The public are informed that three new works by this celebrated British composer, are published by WESSEL AND STAPLETON, under the title of "SELECT WORKS BY WILLIAM STERNDALÉ BENNETT." Nos. 1 and 3 are now ready for sale, and consist of a "Grand Sonata in F minor, dedicated to MENDELSSOHN," (No. 1, price 9s.) and a "Caprice in E major, with orchestral accompaniments," (No. 3, solo, price 6s.) A "Grand Fantasia in A major, dedicated to ROBERT SCHUMANN," (No. 2), will appear in a very short time. These works are his happiest style; they are printed *literatim et notatim* from the Leipzig edition of HERR KISTNER, produced under the superintendence of Mr. W. S. BENNETT, during his second visit to that part of Germany. WESSEL AND STAPLETON have great pleasure in being the means of introducing these chef d'œuvres of an ENGLISH COMPOSER to his countrymen and numberless admirers.

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